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"THE IDEALS OF PINE MOUNTAIN": GENDER, PROGRESSIVE THOUGHT, AND THE BUILT ENVIRONMENT AT PINE MOUNTAIN SETTLEMENT SCHOOL

An honors paper submitted to the Department of History and American Studies
of the University of Mary Washington
in partial fulfillment of the requirements for Departmental Honors

Mary C. Fesak
April 2016

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Mary C. Fesak
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08/29/16

“The Ideals of Pine Mountain”: Gender, Progressive Thought, and the Built Environment at Pine Mountain Settlement School

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HIST 485
Dr. Jeffrey McClurken
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Abstract

This paper evaluates the influences of Progressive thought, gender built environment of Pine Mountain Settlement School in Harlan County, Kentucky. Progressive educators Katherine Pettit and Ethel de Long founded the Pine Mountain Settlement School in 1913 as part of the growth of the rural settlement school movement in Appalachia. Pettit and de Long commissioned early female architect Mary Rockwell Hook to work with them to create a comprehensive plan for the construction of the campus. While Hook was not an educator, her educated, middle-class background led her to share Pettit's and de Long's mission to preserve what they saw as the best aspects of Appalachian culture while uplifting the Appalachian people by introducing a practical Progressive education and middle-class values. Hook's landscape and architectural plans reflected the three women's idealized views of the school's physical and cultural setting. In her plans, Hook tried to preserve the natural mountain valley landscape and extant vernacular log buildings, as well as to design new buildings that fit into the setting to act as a physical manifestation of the school's mission to preserve mountain culture and uplift the people. In actuality, Hook enhanced the landscape to create a picturesque setting that reflected the women's romanticized ideals. Likewise, her architectural designs were heavily influenced by the concept of the bungalow which romanticized the exoticism and simplicity of Appalachian life. In addition, Hook's designs of the interior space sought to impose middle-class gendered divisions of labor on the students, reflecting the women's middle-class, Progressive understandings of domesticity and gender norms.

In 1913, Progressive educators Katherine Pettit and Ethel de Long founded the Pine Mountain Settlement School in Harlan County, Kentucky as part of the rural settlement school movement in Appalachia. Pettit and de Long hired pioneering female architect Mary Rockwell Hook to work with them to design a comprehensive plan for the construction of their campus. Although Hook was not an educator, her educated, middle-class background led her to share Pettit's and de Long's ideals of preserving elements of Appalachian culture while introducing a practical Progressive education and middle-class values to uplift the Appalachian people. The three women's romanticized views of the school's physical and cultural setting were manifested in Hook's landscape and architectural plans which sought to preserve the natural mountain valley landscape and extant vernacular log buildings, as well as to design new buildings that blended into the landscape to reflect the school's mission to preserve mountain culture and uplift the people. In reality, Hook's landscape designs augmented and created a picturesque setting that reflected the women's ideals. Similarly, her architectural aesthetic was heavily influenced by the concept of the bungalow which romanticized the exoticism and simplicity of Appalachian life. Furthermore, the three women's middle-class, Progressive understandings of domesticity shaped Hook's designs of the interior space and sought to impose middle-class gendered divisions of labor on the students.

During the late-nineteenth and early-twentieth centuries, educated, middle-class women like Pettit and de Long were inspired by the urban Progressive and settlement movements to establish rural settlement schools and rural social settlements in the

Appalachian Mountains.[1] The urban Progressive movement was a social and political reform movement that responded to the poverty and corruptness in cities created by the dramatic acceleration of industrial capitalism in the decades following the Civil War.[2] Middle-class reformers tackled a broad array of issues including housing for the poor, education, sanitation, public health, temperance, women's suffrage, political corruption, and labor reform. The settlement movement was a branch of Progressive thought that sought to improve life for the poor. Progressives viewed poverty as a result of environmental factors and faulty character. Reformers like Jane Addams created settlement houses in areas of poverty as places to work directly with the poor to improve their communities.[3]

Settlement work especially appealed to young, idealistic, educated, middle-class women who sought a way to use their knowledge and skills to contribute to the betterment of society. The settlement movement created new career opportunities for middle-class women who previously had few alternatives to marriage and motherhood after they completed their education. The women were particularly drawn to social work because they embraced the idea of improving conditions for poor women and children.[4] As explained by male progressive leader Robert Woods, women's involvement in settlement work was socially acceptable because "[T]he reinforcement of the life of the home, the reconstruction of the neighborhood, the placing of people, particularly the

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[1] Nancy K. Forderhase, "Eve Returns to the Garden: Women Reformers in Appalachian Kentucky in the Early Twentieth Century," *Register of the Kentucky Historical Society* 85, no. 3 (July 1987): 239.

[2] Jess Stoddart, *Challenge and Change in Appalachia : The Story of Hindman Settlement School* (Lexington: The University Press of Kentucky, 2002), 9, accessed March 24, 2016, http://ezproxy.umw.edu:2048/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=149777&site=eds-live&ebv=EB&ppid=pp_1 .

[3] Forderhase, "Eve Returns to the Garden," 239-240.

[4] Forderhase, "Eve Returns to the Garden," 240.

young, in a normal moral setting …this is the particular part of the building up of the State which is women's particular privilege."[5] Understandings of domesticity allowed women to expand their spheres into the public because they were promoting the values of the domestic sphere.[6] The respectability and attractiveness of social work lead to high numbers of women becoming involved in the settlement movement. The majority of the staff at social settlements and settlement schools was comprised of women. Women also served in leadership positions within the settlement movement, heading two-thirds of the settlements.[7]

Although the American settlement movement started in urban areas, it moved to rural areas in the South including Appalachia during the 1890s and 1900s. Some Progressive reformers like Katherine Pettit were initially attracted to the Appalachian South because of the social conditions described in magazines and newspapers covering the violent family feuds that took place in the decades following the Civil War.[8] Others were drawn by local color writers' descriptions of the mountain people as direct descendants of America's pure Anglo-Saxon forefathers. According to scholar Nancy Forderhase, the women saw the Appalachian people as "existing under the same primitive conditions that their pioneering ancestors had faced in earlier generations."[9] Missionaries who sought to bring religious and moral uplift to the primitive, racially-pure mountain people, whom they saw as deserving salvation, also generated national

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[5] Robert A. Woods, "The Advantages of Settlement Work for Women," in *Vocations for the Trained Woman: Opportunities other than Teaching* (New York: Longmans, Green, and Co., 1910), 56, as quoted in Stoddart, *Challenge and Change in Appalachia*, 11-12.

[6] Stoddart, *Challenge and Change in Appalachia*, 13.

[7] Stoddart, *Challenge and Change in Appalachia*, 10.

[8] Stoddart, *Challenge and Change in Appalachia*, 11.

[9] Forderhase, "Eve Returns to the Garden," 240-242.

attention during the late-nineteenth century.[10] The young, educated, middle-class women found the idea of living as Progressive settlement workers among the mountain people attractive because they could uplift the Appalachian people and improve their living conditions, especially for the women and children.

Although seemingly contrary to their Progressive interests in scientific healthcare, domestic science, and scientific farming, women who pursued settlement work in Appalachia reflected some of the elements of the antimodernist movement. Forderhase defined the antimodernist movement as a search for "authentic experiences in a variety of ways: a glorification of the martial spirit, a return to medieval vitality, a cultivation of ritual found in Anglo-Catholicism, the search for meaning in Oriental mysticism, and the promotion of the arts and crafts ideal"[11] during the late-nineteenth and early-twentieth centuries. Although the antimodernist movement predominantly occurred in a small segment of the upper-class, antimodernist thought and anxiety was present among the middle-class. The middle-class women who pursued settlement work in Appalachia showed the influences of antimodernist thought in their pursuit of not only experiences, but lifestyles in which they could find meaning and spirituality through their missionary work. Further, they could act as pioneers, leading lives isolated from modern trends they perceived as threatening like increasing industrialization, immigration, and the potential for race war by going into a land they saw as remaining in the eighteenth century. Forderhase asserted that the women thought that "the white, native-born mountaineers were worth saving because they represented an older, more homogenous America […

[10] Forderhase, "Eve Returns to the Garden," 240-242.
[11] Forderhase, "Eve Returns to the Garden," 243-244.

and were] contemporary ancestors."[12] The women were fascinated by what they saw as "the remnants of the past found in highland culture—crafts such as the hand-hewn baskets, quilts, and weaving; […] the beautiful haunting ballads; […] and a form of dance known as the running set."[13] However, the women were simultaneously repulsed by the poverty, lack of sanitation, alcoholism, and illiteracy in Appalachia due to their educated, progressive, middle-class backgrounds and saw their mission as the preservation of Appalachian culture and the uplift of the people.[14] Consistent with their antimodernist thought, the women were initially interested in revitalizing the arts and crafts traditional to Appalachia as exemplified by the first rural settlement founded by Susan Chester.[15]

After working at the Hull House in Chicago, Susan Chester founded the Log Cabin Settlement near Asheville, North Carolina in 1894 to benefit the mountain people. Because the settlement was poorly documented and lasted only fifteen years, little is known about the transfer of urban settlement programs to a rural setting at the Log Cabin Settlement. However, there were programs to reestablish local weaving traditions and create a library.[16] The Bureau of Labor reported that "[a]mong the various lines of work undertaken was the encouragement and promotion of coverlet weaving, which even in this region had almost died out."[17] Chester also encouraged the weavers to use traditional organic dyes instead of the aniline dyes that were mass produced by the synthetic dye

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[12] Forderhase, "Eve Returns to the Garden," 243.
[13]Forderhase, "Eve Returns to the Garden," 249.
[14] Forderhase, "Eve Returns to the Garden,"252-254.
[15] Forderhase, "Eve Returns to the Garden," 244.
[16] Stoddart, *Challenge and Change in Appalachia*, 1.
[17] Department of Commerce and Labor, *Bulletin of the Bureau of Labor* (Washington, DC: Government Printing Office, 1904), 55:1576-1577, accessed April 13, 2016, https://books.google.com/books?id=RF5OAQAAMAAJ&lpg=PA1576&ots=WjNtmFA0Jg&dq=%22log%20cabin%20settlement%22%20asheville%20nc&pg=PA1487#v=onepage&q=%22log%20cabin%20settlement%22%20asheville%20nc&f=false.

industry. The Log Cabin Settlement's promotion of the mountain arts and crafts led to the establishment of a small-scale textile industry employing about a dozen people who carded, spun, and dyed yarn to weave coverlets, rugs, and towels. These products were sold in Asheville, which had become a popular winter resort for members of the middle and upper classes. They were also showcased at national exhibits including the Pan-American Exhibition in Buffalo, New York in 1901, drawing additional attention to the Appalachian culture and attracting middle-class Progressive women interested in helping the Appalachian people.[18]

While the Log Cabin Settlement ultimately had little impact on the rural settlement school movement because of its focus on the arts and crafts, the Hindman Settlement School founded in 1902 by Katerine Pettit and May Stone in Knott County, Kentucky did. Both Pettit and Stone were educated, idealistic Progressives who sought alternatives to domestic life. Pettit was the daughter of a well-to-do farmer from Lexington, Kentucky. She attended schools in Louisville and Lexington, Kentucky, including the Sayre Female Institute in Lexington. Prior to her pursuit of a career as a Progressive educator, Pettit participated in Progressive women's clubs that later provided her with fundraising networks for her schools including the Woman's Christian Temperance Union and the State Federation of Women's Clubs.[19] Similarly, Stone was born in Owingsville, Kentucky to an affluent family. She pursued a degree in German for three years at Wellesley College in Massachusetts, but did not graduate. After moving back to Kentucky, she became heavily involved in a number of women's clubs, including

[18] Department of Commerce and Labor, *Bulletin of the Bureau of Labor*, 55:1576-1577.

[19] "Katherine Pettit," *Series: 9, Staff/Personnel.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed April 13, 2016.

becoming a founding member of the Southern Handicrafts Guild.[20]

Historian Jess Stoddart asserted that through the establishment of the Hindman Settlement School, Pettit and Stone sought to "reform mountain education and to initiate a broad range of programs like those offered in the northern settlement schools."[21] Highly successful, the Hindman Settlement School became a role model for the establishment of subsequent rural settlement schools like the Pine Mountain Settlement School and the improvement of preexisting county schools. Part of the Hindman Settlement School's success was due to its founders' acute awareness of the local people's needs and their continuing dialogue with community members. Stoddart contended that Pettit and Stone were similar to the leading members of the urban settlement movement such as Jane Addams because they "were practical idealists and engaged in an ongoing cultural exchange with their Settlement neighbors"[22] as evidenced by Pettit stating that the women's mission was to "learn all we can and teach all we can."[23] According to Stoddart, Pettit and Stone held three summer camps where they gained "a firsthand understanding of the problems of mountain society and the kinds of assistance most desired by mountain residents"[24] before they established the Hindman Settlement School.

Unlike urban settlement workers who framed their work within the context of political activism, Pettit and Stone saw their work within the context of education. Because they had learned that the Appalachian people's greatest desire was access to a

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[20] Stoddart, *Challenge and Change in Appalachia*, 25.
[21] Stoddart, *Challenge and Change in Appalachia*, 1.
[22] Stoddart, *Challenge and Change in Appalachia*, 2.
[23] May Stone and Katherine Pettit, *The Quare Women's Journals: May Stone and Katherine Pettit's Summers in the Kentucky Mountains and the Founding of Hindman Settlement School*, ed. Jess Stoddart (Ashland, KY: Jesse Stuart Foundation, 1997), 200, quoted in Stoddart, *Challenge and Change in Appalachia*, 2.
[24] Stoddart, *Challenge and Change in Appalachia*, 2.

better education for themselves and their children, Pettit and Stone saw their other settlement work such as the introduction of scientific and preventive healthcare, scientific farming, and domestic science as a part of education.[25] They viewed the poor quality of education in the rural South due to short school years, unqualified teachers, lack of funding and materials for schools, and no mandatory attendance as the cause of problems in mountain society like poverty and alcoholism. Stoddart asserted that Pettit and Stone believed these problems could be remedied using "education as the instrument of material progress, social control, and social justice."[26] Stoddart argued that consistent with their Progressive backgrounds, Pettit and Stone embraced a practical education because the students had to "be prepared for the new economy and for their roles as citizens of America's democracy."[27] According to Stoddart, Pettit's and Stone's plan for rural Progressive education included "rigorous academic training, along with manual and vocational training (including agricultural education) and domestic science"[28] designed to prepare the students with the skills to adapt to changing economic circumstances while instilling the children with the social, familial, and democratic values espoused by the middle class.

In 1912, Pettit left the Hindman Settlement School along with the principal Ethel de Long, to found Pine Mountain Settlement School in Harlan County, Kentucky, while Stone remained as the head at Hindman. Like Pettit and Stone, de Long was also an educated, middle-class woman. Originally from Montclair, New Jersey, de Long moved her entire family to Massachusetts in 1897 so she could pursue a degree in English from

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[25] Stoddart, *Challenge and Change in Appalachia*, 2.
[26] Stoddart, *Challenge and Change in Appalachia*, 13.
[27] Stoddart, *Challenge and Change in Appalachia*, 14.
[28] Stoddart, *Challenge and Change in Appalachia*, 14.

Smith College while acting as the family caregiver. According to a 1928 news article, de Long's family consisted of "an invalid father, a delicate little mother, and a child sister."[29] Inspired by her mother's encouragement, de Long tutored and taught to pay for her college education.[30] After de Long graduated in 1901, she taught at Central High in Springfield, Massachusetts and the Manual Training High School in Indianapolis, Indiana before she was hired by Pettit and Stone to be the principal at Hindman Settlement School.[31]

Pettit and de Long left Hindman Settlement School because Pettit wanted to create a settlement school in a rural setting where the majority of the students would have to be boarders.[32] At a boarding school, Pettit could create her ideal immersive learning environment. She viewed her ideal boarding school education as a way to provide an immersive lifestyle instead of as purely an educational institution. [33] However, Pettit and de Long had little money to purchase land and build a school. In her 1928 talk discussing the architectural planning process for building the school, architect Mary Rockwell Hook recalled that William Creech of Harlan County, Kentucky heard that women from the Hindman Settement School were interested in creating another school and "rode across fifty miles to beg and implore them to consider the needs of his locality and he offered not only the land upon which to build a school with resources of timber and coal and excellent water and some tillable land, but he also promised the backing of the whole

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[29] "*Notes from the Pine Mountain Settlement School*,(PMSS_notes_1928_sept_003)," *Series: 17, PMSS Publications (Published by the School).* September, 1928, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[30] Ethel de Long Zande," *Series: 9, Staff/Personnel.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed April 13, 2016.

[31] Ethel de Long Zande," *Series: 9, Staff/Personnel.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed April 13, 2016.

[32] Stoddart, *Challenge and Change in Appalachia,* 71.

[33] Stoddart, *Challenge and Change in Appalachia,* 78.

community."[34] Like many mountain farmers, Hook stated that Creech "had been dreaming for forty years of some educational chance for his people."[35] After he gave land for large farms to his sons, Hook recalled that Creech "saw no reason for keeping the rest of his property if he could benefit humanity and teach them up so they could be a help to the generation unborn."[36] He succeeded in persuading Pettit and de Long to found their school on his property and, as quoted by Hook, "deeded his land to the Pine Mountain Settlement School to be used for school purposes, as he said, as long as the Constitution of the United States stands."[37] The relationship between Creech, the community of Pine Mountain, and the settlement women highlighted the importance of collaboration and cultural exchange to the establishment of Appalachian settlement schools, as well as the willingness of the mountain people to learn from female, middle-class outsiders.

After Pettit and de Long received the land from Creech they faced the enormous task of designing and building an educational center with "426 acres of land, no money, [and] dozens of children begging to come to them."[38] After hearing of architect Mary Rockwell Hook through a mutual friend at Hindman, Pettit and de Long wrote a letter to

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[34] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (page 3, hook_architect_planning_003)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016. All subsequent quotes in this paper from Mary Rockwell Hook's architectural planning talk should be understood as Hook's own words.

[35] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk,(page 2, hook_architect_planning_002)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[36] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (page 3, hook_architect_planning_003)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[37] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (page 3, hook_architect_planning_003)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[38] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (page 3, hook_architect_planning_003)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

Hook asking her to design the buildings in 1913.[39] Although it was becoming increasingly common for middle-class women to pursue educations, Hook was unusual because she was a formally trained architect. During the early-twentieth century, architecture was considered to be an improper occupation for women. However, Hook's parents supported her education and career choice, first sending her to Wellesley College where she obtained a liberal arts degree in 1900.[40] During her world travels with her family, Hook stated that she came to believe that "someone needed to improve the design of the buildings used by our government abroad."[41] Upon her return to the United States, she enrolled in the architecture program at the Chicago Institute of Arts in 1903. She was the first and only female student in the school's architecture program at the time. In 1905, Hook became the second American woman to be accepted into the distinguished École des Beaux-Arts in Paris where she studied architecture with Jean-Marcel Auburtin.[42] Her male peers resisted her entrance into the field, dumping buckets of water on her in the school's courtyard after she completed her examinations in 1906. Hook also experienced sexism as a professional because firms would not hire her and the American Institute of Architects would not grant her membership due to her gender. While Hook's father would not let her accept a salary because of prevailing notions of gender, he purchased lots in Kansas City for her to design houses on. He also encouraged her to apprentice with the firm of Howe, Holt and Cutler where she designed houses. Hook's innovative

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[39] "Mary Rockwell Hook," *Series: 9, Staff/Personnel.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[40] "Mary Rockwell Hook," *Series: 9, Staff/Personnel.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 26, 2016.

[41] Mary Rockwell Hook, *This and That* (Kansas City, MO: By the Author, 1970) quoted in "IAWA Spotlight: Mary Rockwell Hook," *International Archive of Women in Architecture,* 3, No.1 (Fall 1991), accessed March 26, 2016, https://spec.lib.vt.edu/IAWA/news/news3.pdf.

[42] "Mary Rockwell Hook," *Series: 9, Staff/Personnel.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 26, 2016.

designs in Kansas City included attached garages, private swimming pools, cast-in-place concrete walls, and the incorporation of the topography into her designs.[43] She also used other innovations like recycled materials and natural heating.[44] Her successful designs in Kansas City led to her receiving contracts in Florida and California.[45]

Although Hook was enjoying practicing architecture in California when Pettit and de Long contacted her in 1913, she agreed to work with them. Hook later explained that she accepted the Pine Mountain Settlement School project because "it sounded interesting and something impelled me to take the challenge."[46] However, she only agreed to work with them under two conditions: "the first was that if upon talking things over we discovered that our architectural ideas differed radically, we would proceed no further together and, second, that if I undertook the work I wanted to be present at the very start and lay out a comprehensive plan for the whole development."[47] Hook soon found that "there could not be two more harmonious people to work with"[48] because the three women had compatible ideas about the school's architecture and the importance of a comprehensive plan. Although her background differed from Pettit's and de Long's, Hook's Progressive education at Wellesley, her colonialism-influenced appreciation for other cultures and their architecture, her middle-class antimodernist views, and her

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[43] "Mary Rockwell Hook," *International Archive of Women in Architecture.*

[44] "Mary Rockwell Hook," *Series: 9, Staff/Personnel.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 26, 2016.

[45] "Mary Rockwell Hook," *Series: 9, Staff/Personnel.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 26, 2016.

[46] Unspecified source by Mary Rockwell Hook, possibly from her autobiography *This and That*, quoted in "Mary Rockwell Hook," *International Archive of Women in Architecture.*

[47] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (page 4, hook_architect_planning_004)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[48] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (page 4, hook_architect_planning_004)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

appreciation of the importance of the natural setting to the built environment as an architect caused her to share Pettit's and de Long's romanticized views of the Appalachian people, their culture, and the physical and cultural landscape, as well as importance of the Pine Mountain Settlement School's role in preserving the Appalachian people's culture while uplifting the local people through education.

Although she was an architect instead of a settlement school worker, Hook shared the views of the Appalachian people and their culture widely held by the women who founded or worked in the settlement schools. Attracted by the remnants of the past she saw in the culture and her perceived importance of place to the Appalachian people, she believed the old-fashioned residents of Pine Mountain "loved the hills and have been content to remain bottled up and shut off from outside influences, speaking a language of a past day which contains many Shakespearean words and obsolete expressions."[49] Like many settlement workers, Hook romanticized what she saw as traces of Elizabethan English, characterizing the mountain people as "good talkers"[50] with "an abundant vocabulary that is both racey and picturesque."[51] Although she recognized the mountain people's lack of formal education, she saw them as possessing "that elemental wisdom, abundant knowledge and intuitive understanding which only those who live in constant

[49] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (page 1, hook_architect_planning_001)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[50] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (page 1, hook_architect_planning_001)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[51] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (page 1, hook_architect_planning_001)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

touch with the elements and face to face with bare reality seem to be able to acquire"[52] similar to their pioneering ancestors, as well as a quality that modern Americans had not retained. In addition, as indicative of her experiences with and valuation of other cultures during her travels, Hook admired the mountain people's economic independence instead of denigrating it, viewing subsistence farming and barter systems as an indication of "the fallacy of the expression, 'poor whites.' … the measure of one's riches is not money."[53]

Similarly, Hook also romanticized Appalachia's physical and cultural landscapes as a picturesque place from a past century. She referred to Pine Mountain Settlement School's location as "'back of the Beyond,' where there is no village to mar the peaceful landscape."[54] Reflecting her antimodernist sentiments, she saw Pine Mountain as a place "where trains, motors and chewing gum have not penetrated."[55] Reflecting her idealization of Pine Mountain's isolation and old-time feeling she stated that "in order to enter this 18th-century world, you must climb over a mountain on foot or on horseback which takes about two and one-half hours."[56] Although Pine Mountain Settlement School was isolated, Hook viewed its remoteness as contributing to its ruggedly picturesque and antiquated setting.

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[52] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (page 1, hook_architect_planning_001)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[53] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (page 2, hook_architect_planning_002)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[54] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (page 1, hook_architect_planning_001)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[55] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (page 1, hook_architect_planning_001)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[56] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (page 1, hook_architect_planning_001)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

Similar to Pettit and de Long, Hook's appreciation of the local people, their culture, and the landscape caused her to view Appalachian culture as worthy of preservation. Because of the importance of space to her as an architect, she also articulated the significance of Pine Mountain Settlement School's setting to the founders' ideals of preserving mountain culture. In her Land Use Plan developed to address landscape design at the school, Hook wrote that the school's mountain valley setting was "quite unusual and very much worth preserving."[57] Recognizing the potential impacts of her architectural designs for the school on the landscape, she noted that the setting was "more perishable than it seems."[58] Hook also perceived the cultural and symbolic importance of the landscape, observing "it is a very beautiful native setting for the school plant –a setting that says quite plainly to the casual visitor that one of the Ideals of Pine Mountain is the preservation of the best elements of mountain culture and mountain character."[59] Like Pettit and de Long, Hook believed that the designs for the school should enable "the physical characteristics of the land and the buildings [to express] the spiritual ideals of the school,"[60] taking "pains to preserve each detail that contributed to

[57] "Land Use Plan for Pine Mountain, (page 1, image: hook_folder_030.jpg)," *Series: 10, Built Environment*. C. 1913, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016. All subsequent quotes from the Land Use Plan should be understood as written by Hook.

[58] "Land Use Plan for Pine Mountain, (page 1, image: hook_folder_030.jpg)," *Series: 10, Built Environment*. C. 1913, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[59] "Land Use Plan for Pine Mountain, (page 1, image: hook_folder_030.jpg)," *Series: 10, Built Environment*. C. 1913, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[60] "Land Use Plan for Pine Mountain, (page 1, image: hook_folder_030.jpg)," *Series: 10, Built Environment*. C. 1913, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

the picture of a characteristic mountain valley."[61] Pettit's, de Long's, and Hook's beliefs led them to create a practical comprehensive plan that retained and enhanced the natural features to form a romanticized version of a mountain valley.

In keeping with her desire to create a comprehensive plan for the settlement school before designing the buildings, Hook extensively studied the property with Pettit and de Long, who took active roles as consumers. During Hook's first week at Pine Mountain, the "three tramped over their acres, studying the different streams for water supply, levels and sites for buildings and gradually laying out a comprehensive plan for the complete development for a school of industry for 150 children."[62] The three women decided to "treasure all the lower lands for agriculture as every inch would be needed to feed the school, to use the steeper places for building, to concentrate all building of a public nature toward the center of the property and to use the two flanking ends of our valley for cottages."[63] The plan was both practical and consistent with local farming practices in that it dedicated the flatter and more fertile land along the creek to agriculture while situating the buildings on higher ground (figure 1, Appendix).[64] However, the plan also made the design of the buildings a more challenging task for Hook because she had to work with steep hills while also creating architecture that symbolized the school's

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[61] "Land Use Plan for Pine Mountain, (page 1, image: hook_folder_030.jpg)," *Series: 10, Built Environment.* C. 1913, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[62] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (page 5, hook_architect_planning_005)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[63] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (page 5, hook_architect_planning_005)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[64] "Map Drawn by Mary Rogers, (PMSSmap2004.jpg)," *Series: 10, Built Environment.* C. 1950s, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

ideals and fit into the landscape.

As a part of creating the women's idealized mountain valley setting for their school, Hook developed a landscape plan to ensure that the land retained and imitated the natural features the women felt embodied the ideals of the school. Hook recognized that Pine Mountain's natural beauty could be retained through "the painstaking preservation of those borders of the weed land [wooded areas] which can be left to nature"[65] and "a more or less conscious imitation of the character of this wild beauty in the plantings about the buildings."[66] She asserted that "the character of the Pine Mountain landscape is not in the mown lawns or the Laurel House flower garden, but in the forest wall of Pine Mountain, the rhododendron thickets that fringe the branch, the hemlock, pine, laurel, and dogwood that have always been here."[67] She viewed the man-made landscape as a compliment to the natural, stating, "the cultivated fields, the lawns and flower gardens and buildings make agreeable contrast but must not dominate the native pattern."[68] To Hook, the cultivated landscape represented the scientific improvements brought by Progressive thought and the natural landscape a physical manifestation of the positive values she saw in Appalachian culture. To succeed, the school had to overtly favor the native over the Progressive to gain the local people's trust.

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[65] "Land Use Plan for Pine Mountain, (page 1, image: hook_folder_030.jpg)" *Series: 10, Built Environment.* C. 1913, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[66] "Land Use Plan for Pine Mountain, (page 1, image: hook_folder_030.jpg)" *Series: 10, Built Environment.* C. 1913, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[67] "Land Use Plan for Pine Mountain, (page 1, image: hook_folder_030.jpg)" *Series: 10, Built Environment.* C. 1913, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[68] "Land Use Plan for Pine Mountain, (page 1, image: hook_folder_030.jpg)" *Series: 10, Built Environment.* C. 1913, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

In her landscape plan, Hook proposed thoughtful measures to enhance and preserve Pine Mountain Settlement School's natural features. Recognizing the potential detrimental impact of erosion caused by agriculture and increased traffic to the school's streams, she suggested building "rock walls on the stream banks"[69] to help retain the banks near bridges. Elsewhere, she believed "it might be enough to plant willow and alder. The more shrubby the growth on the banks, the better they will hold in big tides."[70] Using water-loving native species like willow and alder also helped give the streams a naturalistic appearance. Hook also saw the potential to enhance the valley's natural appearance by using existing natural features. She asserted that the "ledges […] opposite Old Log [House] should be regarded as natural flower gardens and cultivated accordingly. New pockets of black dirt ought to be continually filled in and planted with ferns and suitable wild flowers."[71] The cultivation of wildflower gardens reified the women's views of their mission in Appalachia because it was a physical reflection of their desire to educate and shape the mountain people to fit their ideal. Similar to the wildflower gardens, Hook recommended keeping the slope of the Infirmary Hill as "solid wild growth and the rhododendron, and pine and laurel that are there should be encouraged and added to"[72] to create "a sort of museum to preserve the loveliness that

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[69] "Land Use Plan for Pine Mountain, (page 4, image: hook_folder_033.jpg)" *Series: 10, Built Environment.* C. 1913, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[70] "Land Use Plan for Pine Mountain, (page 4, image: hook_folder_033.jpg)" *Series: 10, Built Environment.* C. 1913, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[71] "Land Use Plan for Pine Mountain, (page 7, image: hook_folder_036.jpg)" *Series: 10, Built Environment.* C. 1913, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[72] "Land Use Plan for Pine Mountain, (page 6, image: hook_folder_035.jpg)" *Series: 10, Built Environment.* C. 1913, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

was once all through the valley and up and down Greasy [Creek], -much as Aunt Sal's house preserves the old time pattern of indoor life."[73] Although the women sought to preserve Pine Mountain's natural characteristics, Hook's landscape plan reflected her recognition that the women were not only augmenting the landscape to create their romanticized ideal of an Appalachian valley, but also destroying parts of the natural landscape to create their school of industry.

Consistent with Hook's romanticization of the Appalachian setting and her desire to create a picturesque landscape aesthetic, her plan also stressed the beautification of problematic areas. She found some of the paths on the property "bare and uninteresting"[74] and advocated for the improvement of plantings along paths to "give the most perfect illusion of an unspoiled mountain path."[75] While the edges paths were more realistic in their original form, Hook's decision to add plantings reflected the power of her ideal landscape aesthetic in shaping her planning. In addition to paths, roads also posed problems for Hook's vision of the landscape because the surface materials washed out. Although stone walls were not part of the natural landscape, she recommended the construction of retaining walls made from the local stone to "keep the road surface from washing into the grass."[76] In addition to preventing the waste of road material, the

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[73] "Land Use Plan for Pine Mountain, (page 6, image: hook_folder_035.jpg)" *Series: 10, Built Environment*. C. 1913, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[74] "Land Use Plan for Pine Mountain, (page 7, image: hook_folder_036.jpg)" *Series: 10, Built Environment*. C. 1913, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[75] "Land Use Plan for Pine Mountain, (page 7, image: hook_folder_036.jpg)" *Series: 10, Built Environment*. C. 1913, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[76] "Land Use Plan for Pine Mountain, (page 5, image: hook_folder_034.jpg)" *Series: 10, Built Environment*. C. 1913, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

retaining walls kept the grass picturesquely perfect and imitated the Appalachian dry-laid stone walls. For Hook, the school dump was another blemish on her mountain valley landscape because it was "conspicuous to all visitors as they cross the bridge over Greasy, and most unsightly. Until it is finally filled and covered it will continue to be an eyesore. But planting would make it less conspicuous."[77] Due to its high visibility to visitors, Hook was especially concerned about the dump because it did not aesthetically convey the mission of the founders. Furthermore, it poorly represented Pettit's and de Long's Progressivism to mountain visitors because it visually stood in sharp contrast to the women's emphasis on hygiene, preventive health, and scientific healthcare.

As a part of blending the women's Progressive ideals with mountain culture, Hook encouraged the imitation of the natural vegetation around the new buildings to help them aesthetically and symbolically fit into the landscape. She supported the growth of wild gardens around the buildings, referencing "the incessant care that has been lavished upon the growth about Big Log [House], the wild garden on the rock ledge and the thicket opposite contribute to the impression that the house gives of perfect appropriateness within and without."[78] She also advocated for planting native species like "hemlock, rhododendron and laurel"[79] around the buildings to help make them appear to be in harmony with the natural setting. In some instances, Hook recommended planting native species around part of the building and garden plants around the remainder to

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[77] "Land Use Plan for Pine Mountain, (page 6, image: hook_folder_035.jpg)" *Series: 10, Built Environment.* C. 1913, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[78] "Land Use Plan for Pine Mountain, (page 2, image: hook_folder_031.jpg])" *Series: 10, Built Environment.* C. 1913, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[79] "Land Use Plan for Pine Mountain, (page 3, image: hook_folder_032.jpg)" *Series: 10, Built Environment.* C. 1913, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

serve as a transition between the wild and the cultivated. She suggested employing this technique at the campus dining hall, the Laurel House, where the "foundation planting on the north side and the northeast and the northwest corners should be worked out in laurel, rhododendron and hemlock. But around the kitchen and laundry wings […] It will be well to keep to the garden shrubs and perennial plants."[80] Mixing native species and domestic plants helped the buildings blend into the natural setting while providing a physical transition to the landscape shaped human habitation, as well a symbolic bridge between the landscape of the mountain people and the landscape of Progressivism.

Like Hook's landscape plan which stressed the preservation, augmentation, and imitation of natural features to create an idealized mountain valley landscape embodying the settlement school's founders' ideals of preserving mountain culture while uplifting the people, Hook's architecture also reflected Pettit's, de Long's and Hook's romanticized views of Appalachian culture. Hook's perceptions of the physical, cultural, and spiritual setting of Pine Mountain Settlement School were central to her architectural designs. Her domestic building plans were especially influenced by the American Arts and Crafts Movement, particularly the bungalow building type, local vernacular architecture, and the availability of local materials.

Hook embraced the ideas of the American Arts and Crafts movement, especially the bungalow, because they were compatible with Pettit's and de Long's ideals for the school and consistent with her Progressive, middle-class, world-travelled, antimodernist background. The Arts and Crafts Movement was a response to modernism and industrialism in the decorative and fine arts during the late-nineteenth and early-twentieth

[80] "Land Use Plan for Pine Mountain, (page 4, image: hook_folder_033.jpg)" *Series: 10, Built Environment*. C. 1913, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

centuries. The bungalow was one of the manifestations of the Arts and Crafts movement in architecture that widely appealed to the American middle-class's antimodernist anxieties. Bungalows were more of a set of ideas than an architectural style; "to call a building a bungalow was not to indicate that it contained specific architectural elements but to conjure up associations with exotic locales–early America, California, and above all the Far East–and of informal, cozy living."[81] The idea of the bungalow was attractive to Pettit, de Long, and Hook because it served as a physical expression of "a desire for a simpler and less formal style of domestic life, and the attraction to the values and visual forms of early American architecture,"[82] specifically the log architecture of the Appalachian frontier.

Because of the bungalow's romanticization of the exotic and its use of "common, natural materials, [and] integration of house and landscape setting,"[83] as well as the women's interest in preserving Appalachian culture, Hook's domestic architectural aesthetic at Pine Mountain Settlement School was also shaped by the vernacular architecture. The local people used log construction to build their houses, barns, and outbuildings. According to Hook, "no man in the district had ever built anything but a log house, usually one room,"[84] reflecting the prevalence of single pen log construction. Regardless of Hook's initial intent to use log construction in her designs, her reconstruction of a preexisting log building at Pine Mountain Settlement School

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[81] Clay Lancaster, "The American Bungalow," in *Common Places: Readings in American Vernacular Architecture,* ed. Dell Upton and John Michael Vlach (Athens, GA: University of Georgia Press, 1986), 79.

[82] Lancaster, "The American Bungalow," 79.

[83] Lancaster, "The American Bungalow," 103.

[84] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (page 5, hook_architect_planning_005)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

convinced her that log construction reflected the school's mission to preserve Appalachian culture. According to de Long, the log house-barn—"the logs for which had been hewn ninety years ago for the original home of the first settler on this property"[85]—still stood when Creech gave it to Pettit and de Long (figure 2). Because Pettit, de Long, and Hook idealized the Appalachian people and their culture as remnants of the American past, de Long said that the three women "could not find it in our hearts to destroy the ancient landmarks."[86] Instead, Pettit's and de Long's first architectural task for Hook was the reconstruction of the log structure for use as an office and staff sleeping space while the other buildings on the campus were constructed.[87] Hook saw the vernacular house-barn, known as Old Log [House], as a "tumble-down log cabin with remains of two lovely stone chimneys at the ends,"[88] romanticizing it as a picturesque remnant of the past instead of a physical representation of Appalachia's economic, agricultural, technological, and cultural realities.

Hook's romanticized views of log construction developed during her reconstruction of Old Log heavily influenced her design for Pettit's house, known as Big Log. Although Hook did not adhere to the vernacular Appalachian single pen log construction in her designs for Big Log, she followed architectural philosophies espoused by the American Arts and Crafts movement and the bungalow by considering the

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[85] "Dear Friend Letters 1914, (dear_friend_1914_11_001.jpg)**"** *Series: 17A, Publications –Publicity and Fund-raising.* November 14, 1914, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[86] "Dear Friend Letters 1914, (dear_friend_1914_11_001.jpg)**"** *Series: 17A, Publications –Publicity and Fund-raising.* November 14, 1914, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[87] "Old Log," *Series: 10, Built Environment.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[88] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (page 5, hook_architect_planning_005)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

buildings' physical and cultural settings.[89] The traditional Appalachian craftsmanship and local materials used in the construction of Old Log inspired Hook to use local stone to build the chimneys of Big Log, as well as hand-hewn logs to construct the first floor (figure 3). Consistent with the bungalow's emphasis on simplicity and coziness, she also left the log walls exposed in the living room to evoke the homeliness and aesthetic of the local domestic architecture (figure 4). Hook felt that log construction was an ideal material and structural system for the buildings at Pine Mountain Settlement School both because of its vernacular aesthetic and its picturesque appeal. She idealized the logs used in Big Log as "the most beautiful I have ever seen. Some of them were forty-two feet long and all uniformly 5 x 12 inches. […] I always think of the smooth perfection of Miss Pettit's beams."[90] While Hook, Pettit, and de Long preferred log construction because of its association with Appalachian culture, they knew that hand hewn "logs were too expensive to continue to use as a building material, much as we regretted it."[91] Instead, the women purchased a sawmill to produce the lumber to construct frame buildings. However, because of costs and the importance of using common, natural materials to the concept of the bungalow, they continued to use the building materials on their property such as the "great boulders of rock"[92] for stone chimneys and foundations, as well as "tall

[89] Virginia and Lee McAlister, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2011), 439-454.

[90] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (page 5, hook_architect_planning_005)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[91] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (page 5, hook_architect_planning_005)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[92] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (page 5, hook_architect_planning_005)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

straight chestnuts, oaks and poplars"[93] for lumber, weatherboard, and shingles.

Although Hook incorporated features of vernacular architecture and local materials into her design for Big Log House, she was also heavily influenced by bungalows, creating an aesthetic that reflected Pine Mountain Settlement School's dedication to preserving mountain culture while providing a modern, trades-based education and healthcare. While her use of a gambrel roof was characteristic of the Dutch Colonial Revival style and not stylistically consistent with the hipped and gabled roofs commonly found on bungalows, the rounded roof form helped the building blend into the landscape's rolling hills. Given the need for residential spaces and the aesthetic precedence of one-story vernacular log buildings like Old Log, the gambrel roof also maximized the second-floor bedroom space without giving the appearance of a second story. Furthermore, Hook extended the roof over the porch, a technique commonly used to create outdoor living spaces in bungalows.[94] Similarly, she used logs left in the round as columns to support the roof, visually connecting the building to the wooded setting by evoking trees. Big Log's front porch served as a physical manifestation of the interconnectedness of natural and human habitation in Appalachian Kentucky. Hook incorporated the architectural ideas of the bungalow because its emphasis on craftsmanship, local materials, reaction against the Industrial Revolution, and embracement of the outdoors was ideologically compatible with Pine Mountain Settlement School's mission.[95]

The importance of the fluidity between indoor and outdoor space to the women

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[93] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (page 5, hook_architect_planning_005)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[94] McAlister, *A Field Guide to American Houses,* 322.

[95] McAlister, *A Field Guide to American Houses,* 342-346.

was also highlighted in Hook's bungalow-influenced designs for the second building constructed at the school, the Laurel House. The Laurel House served as the campus dining hall, a classroom space, and student housing.[96] Similar to other architects who were designing bungalows for the upper-middle and upper classes during the early-twentieth century and consistent with her ideological approach, Hook integrated a number of open-air spaces into the building. Like the Arturo Bandini Bungalow in Pasadena, California designed by Greene and Greene, the Laurel House was connected to its setting by a pergola at the entrance.[97] It also featured a covered dining porch partially enclosed by walls similar to the outdoor room in V.O. Wallingford's Adobe House in Santa Fe.[98] However the open side of the Laurel House's porch was supported by slightly tapered columns, a stylistic detail more commonly found on middle-class Craftsman bungalows.[99] The Laurel House also featured a courtyard at the center of the building with a pool, like Greene and Greene's Theodore Irwin House in Pasadena.[100] In addition, the Laurel House had a rear covered porch with square columns, an open porch for drying laundry, and sleeping porches (figures 5, 6, and 7).[101] While these open-air spaces served practical functions by providing the occupants with cooler spaces to live and work in during the summer, they also reflected Pettit's, de Long's, and Hook's desire to integrate the buildings into the natural landscape, which stemmed from their idealization of the mountain people's close relationship to nature. Similarly, Hook's design for the dining

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[96] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (hook_architect_planning_006.jpg)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[97] Lancaster, "The American Bungalow," 91.

[98] Lancaster, "The American Bungalow," 88.

[99] McAlister, *A Field Guide to American Houses*, 456-463.

[100] Lancaster, "The American Bungalow," 93.

[101] In this paper, Hook's drawings provide the visual evidence for the information following the figures in parenthetical citations.

room brought elements of the outside into the heart of the building by evoking an outdoor space through the room's open, two-story height with porch-like "balconies running around three sides of the room."[102] The airy, two-story design derived from the open plans favored by bungalow architects, sharply contrasting the lower ceilings of local log houses.[103] Hook integrated simple stylistic elements made from local materials that were compatible with both bungalow and vernacular aesthetics such as finishing the room "in grey oak"[104] and including a "huge stone fireplace"[105] to symbolically connect the space to Pettit's and de Long's mission of preserving the best aspects of Appalachian culture through the school.

In contrast to her bungalow and vernacular-influenced designs blurring the separation of indoor and outdoor space and incorporating elements of modern and vernacular architecture in the domestic buildings to embody the Pine Mountain Settlement School's ideals, Hook's formal, Neoclassical-influenced designs for the school house reflected the women's middle-class conceptions of educational spaces. Unlike their treatment of the domestic buildings which featured asymmetrical facades and organically fit into the steep hillsides, the women "reserved the most central location on a knoll commanding views up three valleys"[106] for the Burkham School building

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[102] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (hook_architect_planning_006.jpg)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 21, 2016.

[103] Lancaster, "The American Bungalow," 94.

[104] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (hook_architect_planning_006.jpg)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 21, 2016.

[105] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (hook_architect_planning_006.jpg)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 21, 2016.

[106] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (page 7, hook_architect_planning_007)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 21, 2016.

which "rose in majestic outlines, with four columns running up two stories in the porch."[107] In addition to its portico, the school house also had a symmetrical cruciform plan and balanced fenestration on its front, side, and rear elevations (figures 8, 9, and 10), contributing to its formal appearance. Although the Burkham School shared a lack of ornamentation with the other buildings on campus, its formality distinguished it from the other buildings and aligned it with the widespread Neoclassical architecture of other educational institutions being built across the southern United States during the early-twentieth century.[108] The women's decision to stylistically align the building with predominantly male-designed educational institutions instead of allowing Hook to create an aesthetic that more closely reflected the school's ideals demonstrated the extensiveness of their middle-class preconceptions of how educational architecture should look. The strength of these preconceptions was reflected in the differences between Hook's original plan for the building and its actual construction. Although formal, Hook's initial plan did not include the columned portico that was built at the school's entrance, meaning that her clients likely negotiated the addition of the portico. While Hook's initial plan was simpler and would have aesthetically complimented the other buildings on campus better, the decision to construct a portico further distanced the building from local one-or two-room school architecture and aligned it with middle- and upper-class institutions of higher education. Unlike the architecture of the campus's other buildings which reflected the cultural exchange between the women and the locals, the Burkham School's formal appearance gave the school an aura of legitimacy and

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[107] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (page 7, hook_architect_planning_007)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 21, 2016.

[108] McAlister, *A Field Guide to American Houses*, 342-346.

authority. The school house's formal appearance and commanding location emphasized the overarching importance of an urban middle-class education in reading, writing, and arithmetic despite the school's mission to provide a practical education in farming, industry, and domestic work.

While Pettit, de Long, and especially Hook expanded roles for women by pursuing careers outside of marriage and motherhood, their designs for the spaces within the buildings showed that order and domesticity remained central to their understanding of space. The efficient organization of their spaces reflected the influences of domestic science, consistent with their Progressivism and contradictory to their antimodernist views. Domestic science was influenced by scientific management which sought to increase productive workflows and minimize waste to create an orderly, efficient, and healthy home.[109] The women applied their ideas of efficiency and productivity to both the domestic and educational spaces. The spaces' embodiment of ideas in domestic science was central to Pettit's boarding school ideal because it was designed to instill the women's Progressive, middle-class values into the students.

As the domestic heart of the campus, the Laurel House exemplified the women's concern with orderly domestic space. The first floor of the Laurel House was divided into three uses with the front part of the building dedicated to communal dining, the middle section centered around the courtyard containing food preparation spaces, and the laundry in the rear (figure 11). Entered from the pergola, the Laurel House had two front doors: one leading to an entrance hall and attached teachers' coatroom, and the other to a children's coatroom. The separate doors and coatrooms reflected the women's desire for

[109] Dolores Hayden, *The Grand Domestic Revolution: A History of Feminist Designs for American Homes, Neighborhoods, and Cities* (Cambridge, MA: MIT Press, 1981), 306.

social order by reinforcing the hierarchy between the students and teachers. Both coatrooms had direct access to the large dining hall which featured a serving table next to the kitchen and dining porch. The serving table was flanked by two doors leading to the kitchen area to facilitate the flow of traffic through the serving pantry, which was located between the kitchen and the dining hall. Designed to support the production of meals for 150 students and their teachers, the large kitchen featured a central table for food preparation with a row of stoves located along one wall and sinks along another wall to streamline the production of meals. In addition to the serving pantry, the kitchen had direct access to a pastry room, a supply room, and an exterior staircase to the cellar below to reduce the amount of wasted time spent travelling between the spaces. The cooking classroom and dining alcove stood across the open courtyard from the west end of the kitchen to facilitate the use of the cooking materials and fixtures in the kitchen. Similarly, the laundry facilities were grouped around the rear covered porch and open courtyard for drying laundry. Similar to her spatial arrangement for the kitchen, Hook located the laundry room directly across the courtyard from the coal and wood storage room and connected it to the ironing room to reduce the amount of travel between the laundry spaces and the fuel supply for their stoves. The east end of the kitchen also opened onto the covered porch to provide easy access to the coal and wood storage room. The streamlined spatial design to support workflow, as well as the central location of the kitchen, paralleled designs for domestic spaces intended to professionalize the role of housekeeping advanced by Catharine Beecher and Harriet Beecher Stowe during the mid-nineteenth century.[110] Pettit, de Long, and Hook embraced architectural forms that supported the professionalization of housekeeping as a means of supporting their

[110] Hayden, *The Grand Domestic Revolution*, 57-58.

enlarged "family of eighty"[111] teachers, staff, and students, while showing both students and visitors the benefits of the spatial efficiency.

Similarly, the layout and use of the Laurel House's second floor reflected Pettit's, de Long's and Hook's application of their ideals of order and efficiency to residential space. Accessed by the dining room balconies, the north and south rooms each had two bedrooms with a centrally-located dressing room (figure 12). The east balcony provided access to two sleeping porches. Boys lived in the north rooms and girls in the south. Hook believed the "the perfection of this dressing room and sleeping porch scheme is mostly due to those who have lived there and it is the most orderly and highly developed of anything I have ever seen."[112] To increase the efficiency of the spatial arrangement and its occupation, the women used "two-story hospital beds on the sleeping porches to economise [sic] space. There is a dressing room for every six children, each child having a small clothes closet, washing equipment, and three shelves."[113] The women's careful allocation of the residential space reflected their overarching concern for creating spaces that were efficient and raised the quality of life for their students, using the building as a model to encourage the children to build more hygienic and orderly houses in adulthood.

Although the Laurel House was Pine Mountain Settlement School's domestic center, the women also applied their ideas of domestic order to the purely residential buildings on campus. Particularly indicative of the centrality of domesticity in the

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[111] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (page 8, hook_architect_planning_008)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 21, 2016.

[112] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (page 6, hook_architect_planning_006)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 21, 2016.

[113] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (page 6, hook_architect_planning_006)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 21, 2016.

women's planning of the built environment was their inclusion of a kitchen in Big Log House. Despite the communal kitchen and dining room located in the Laurel House, Big Log House had a kitchen (figure 13). This may have been because it was constructed before the Laurel House and the women needed a temporary kitchen. However, Big Log did not have a dining room or area; only a living room. The lack of a dining room and the presence of a living room and kitchen reflected changing concepts of domestic space among the middle class during the early-twentieth century. During the early-twentieth century, the living room began to replace the parlor as a part of the simple and less formal living spaces embodied by the idea of the bungalow.[114] The women embraced the idea of the living room because it spatially conveyed their idealization of simplicity. However, their inclusion of a kitchen in a building that technically did not need one revealed the importance of kitchens as opposed to other household spaces to the women's concept of domestic space. Like the kitchen in the Laurel House, the kitchen in Big Log House was highly organized with a range on one wall, a sink on another, shelves for pots and pans, and a table for food preparation in front of a large window. Additionally, the kitchen was connected to a kitchen porch which had tubs, additional shelving, an icebox, and direct access to the cellar. The inclusion of a highly-organized kitchen in a residential space also promoted the women's agenda of social control because the young children who lived in the building with Pettit internalized the space's attached values of the importance of hygiene, domesticity, and order.

Although the Burkham School's exterior appearance aligned it with male-designed institutional architecture, the women also applied their concepts of order to the educational spaces on the interior similar to the domestic and residential spaces in the

[114] Lancaster, "The American Bungalow," 83.

Laurel House and Big Log. The school's cruciform layout was relatively commonplace because it had to incorporate classrooms, offices, and an assembly space to fit into the women's conceptions of a middle-class educational space. The first floor which contained a large gathering room, or hall, in the center with a stage and two offices located at the end of the room (figure 14). The hall also featured a large fireplace with flanking closets for wood and kindling. A classroom stood in each wing with combined coatrooms and washrooms located under the staircases to the second floor. The second floor contained a central hallway providing access to two coatrooms and two classrooms (figure 15). Each wing had an additional classroom with supply closets. A basement containing a boiler room, offices, a shower, and a washroom was also located under one of the wings. The variety of closets in the school house particularly reflected the women's concern with order and their design of space to facilitate good housekeeping. The location of the wood and kindling closets next to the fireplace simplified the maintenance of the fire. Additionally, the building's four coat closets allowed for the separation of the student's belongings to decrease misplacement and disorganization. Similarly, the creation of two supply closets highlighted the women's desire for order. The supply closets' placement within classrooms where they were under supervision also discouraged the theft or waste of materials.

While the buildings at Pine Mountain Settlement School reflected the importance of domesticity, order, and efficiency to Pettit's, de Long's, and Hook's understandings of space, the physical use of the space reinforced the middle-class gender norms advocated by the women on their students. As each child "works a certain number of hours a day to

pay for clothes and food,"[115] Pettit and de Long assigned jobs along strict gender lines. Part of the gendered division of labor stemmed from the women's need to accommodate and appear legitimate to the strongly patriarchal Appalachian culture. In Appalachia, women were responsible for domestic work, childcare, and some of the farm work.[116] However, Pettit and de Long pushed a middle-class understanding of gendered labor divisions in an agrarian society in which the women performed domestic and childrearing work and the men did the majority of the agricultural work. Part of Pettit's and de Long's efforts to use space to engrain middle-class gendered divisions of labor stemmed from difficulties they had encountered during their summer schools predating the establishment of Hindman Settlement School. Pettit and Stone had hired a boy named Monroe to help with chores including milking the cow. He refused to milk the cow because it was not a masculine chore. Indicative of Pettit's desire to impose middle-class gender norms, she wrote: "[W]e did not intend to set any such example to the women, so we told Monroe that he must learn."[117]

Pettit and de Long tried to deeply impose their middle-class division of labor by having the children live in or near their places of work at Pine Mountain Settlement School. In the Laurel House, the "bed rooms […] accommodate the larger girls who do the work in this building"[118] including doing the cooking and laundering. Similarly, Hook

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[115] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (page 10, hook_architect_planning_010)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 21, 2016.

[116] Karen W. Tice, "School-Work and Mother-Work: The Interplay of Maternalism and Cultural Politics in the Educational Narratives of Kentucky Settlement Workers, 1910-1930," *Journal of Appalachian Studies* 4, no. 2 (September 1, 1998): 196.

[117] Stoddart, *Challenge and Change in Appalachia,* 33.

[118] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (page 6, hook_architect_planning_006)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 21, 2016.

designed the Farm House, which was "a cottage near the Barns where twenty-five of the older boys live,"[119] as well as the school's farmer. The women planned the site "to provide ease of access to the Barn and other farm-related areas on a nearby hillside."[120] The use of space to reinforce middle-class gender norms was especially important to Pettit at Pine Mountain Settlement School because the institutions' nature as a boarding school isolated the children from Appalachian gender norms. From a young age, the children could see the older children living in spaces associated with their gendered performance of work and come to see it as normal.

After their initial construction campaign, Pettit, de Long, and Hook continued to construct spaces to impose middle-class gender norms into the 1920s and 1930s, despite de Long's death in 1928 and the school's transition from a boarding school for elementary and middle school students to a high school in 1930.[121] In 1922, Pettit built the Model Home, also known as the Country Cottage, in hopes of encouraging the community to embrace middle-class living standards. She used the Model Home to teach home economics to a select group of girls. Evaluating the great success of the Model Home at teaching the girls middle-class domestic values, faculty member Evelyn Wells stated: "No attempt is here made to estimate what this building has meant to the groups of girls who […] have spent six weeks in the Country Cottage cooking, living on a carefully

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[119] "Mary Rockwell Hook –Architectural Planning at PMSS –A Talk, (page 8, hook_architect_planning_008)," *Series: 10, Built Environment.* April 4, 1920, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 21, 2016.

[120] "Farm House," *Series: 10, Built Environment.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[121] "History," Pine Mountain Settlement School, accessed April 15, 2016, http://www.pinemountainsettlementschool.com/history.php.

worked out budget […] and entertaining, under the guidance of the housemother."[122] The women further reified middle-class gender norms through their construction of industrial buildings to teach arts, crafts, and trades to their students. Recognizing the need to teach their students practical skills in addition to scientific farming and domestic science, the women constructed the Boy's Industrial Building in 1922 and the Girl's Industrial Building in 1925. In the Boy's Industrial Building, the male students learned gender-specific skills like woodworking, mechanical arts, and drafting.[123] Similarly, the female students learned fireside industries like weaving and sewing, as well as home economics at the Girl's Industrial Building.[124] In addition to imposing middle-class gendered divisions of labor on the students through the construction of buildings segregated by gender, the women also used the spaces to promote traditional Appalachian arts and crafts consistent with their desire to preserve Appalachian arts and culture such as woven coverlets (figure 16).

The industrial buildings also reflected the women's changing understandings of the information and skills their male and female students should learn. After the Boy's Industrial Building burned down in 1935, Hook designed the Draper Industrial Arts Building to replace it.[125] In addition designing a carpentry shop, Hook also incorporated a garage, an auto mechanic shop, a chemistry lab, and a pool for specimens located in the entrance hall into her plan for the building (figures 17 and 18). The inclusion of spaces to

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[122] Unspecified document written by Evelyn Wells quoted in "Country Cottage (Practice House, Model Home)," *Series: 10, Built Environment.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[123] "Boy's Industrial Building," *Series: 10, Built Environment.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[124] "Girl's Industrial Building," *Series: 10, Built Environment.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

[125] "Draper Industrial Building," *Series: 10, Built Environment.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

work on automobiles reflected both their explosive growth as a form of transportation, as well as the women's belief that their male students should become auto mechanics or at the very least have the proficiency to repair mechanical farm equipment like tractors. Further, building a chemistry lab and a specimen pool reflected a growing belief among the middle class that men should know science despite limited opportunities for its application in a rural agrarian society.

Despite Pettit, de Long, and Hook's middle-class colonialism, Pine Mountain Settlement School remained successful because it provided the education the Appalachian people desired by introducing programs and adapting to match the community's needs. In 1949, Pine Mountain Settlement School switched from being a boarding school for high school students to a community elementary school. The school became a center for environmental education in the early 1970s. Pine Mountain Settlement School currently provides education about the environment, Appalachian culture, and crafts, continuing to further its founders' goals of preserving the mountain landscape and culture.[126] Although some of the earliest buildings on campus burned, including the Laurel House and the Burkham School, the built environment retains a number of buildings and structures constructed by Pettit, de Long, and Hook during the 1910s and 1920s.

In conclusion, Pettit, de Long, and Hook's backgrounds as Progressive, idealistic, educated, middle-class women in combination with their antimodernist thought influenced their approaches to designing Pine Mountain Settlement School's built environment. They created a campus that reflected their mission to provide a Progressive education to the mountain people while preserving Appalachian culture. Hook's

[126] "History," Pine Mountain Settlement School.

romanticized views of the mountain valley setting and vernacular architecture were reflected through her naturalistic improvements to the landscape, as well as her incorporation of local building materials, techniques, and designs influenced by the exoticism of the bungalow into her buildings. The layouts and functions of Hook's buildings stressed efficiency and gendered divisions of labor, reflecting the women's desire to impose middle-class gender norms on their students. Despite the middle-class colonialism of its founders, Pine Mountain Settlement School continued to be successful because it changed over time to meet the educational needs of the Appalachian people.

Appendix

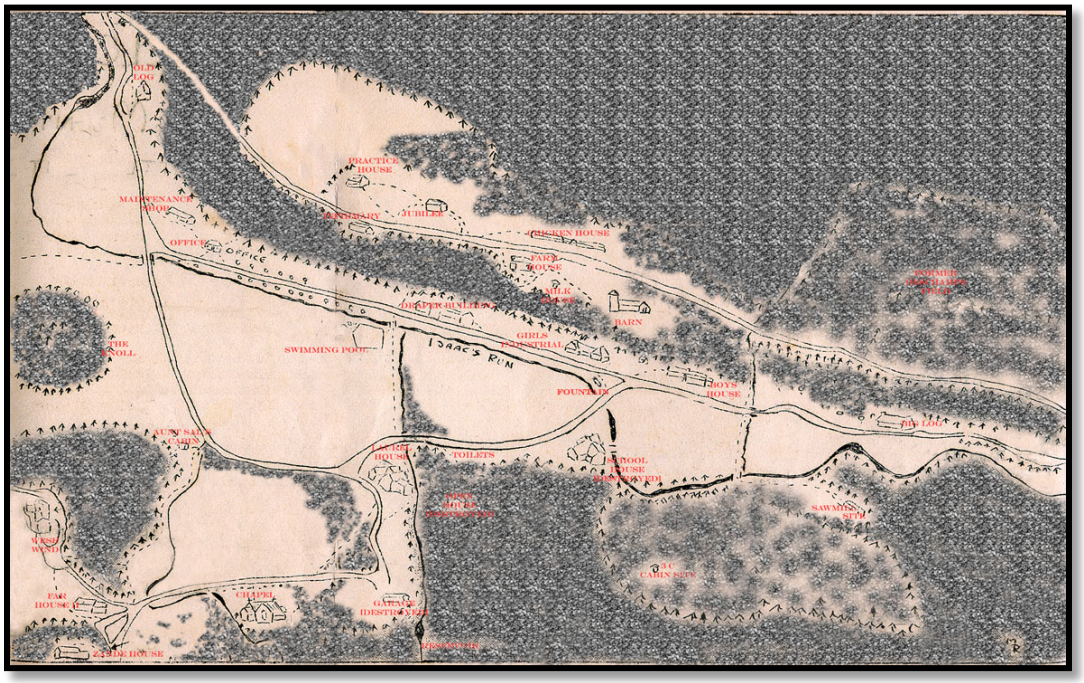

Figure 1 "Map Drawn by Mary Rogers, (PMSSmap2004.jpg)," *Series: 10, Built Environment.* C. 1950s, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

Figure 2 **"**Old Log. Early distant view after restoration, (II_5_old_log_office_194.jpg)**,"** *Series: 10, Built Environment.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

Figure 3 **"**Big Log. Front and east side, (pmss_big_log_003_mod.jpg)**,"** *Series: 10, Built Environment.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

Figure 4 **"**Miss Spinney at Big Log fireplace, (nace_1_032c.jpg)**,"** *Series: 10, Built Environment.* 1945, Pine Mountain Settlement School Collections, Pine Mountain, Kentucky. Accessed March 20, 2016.

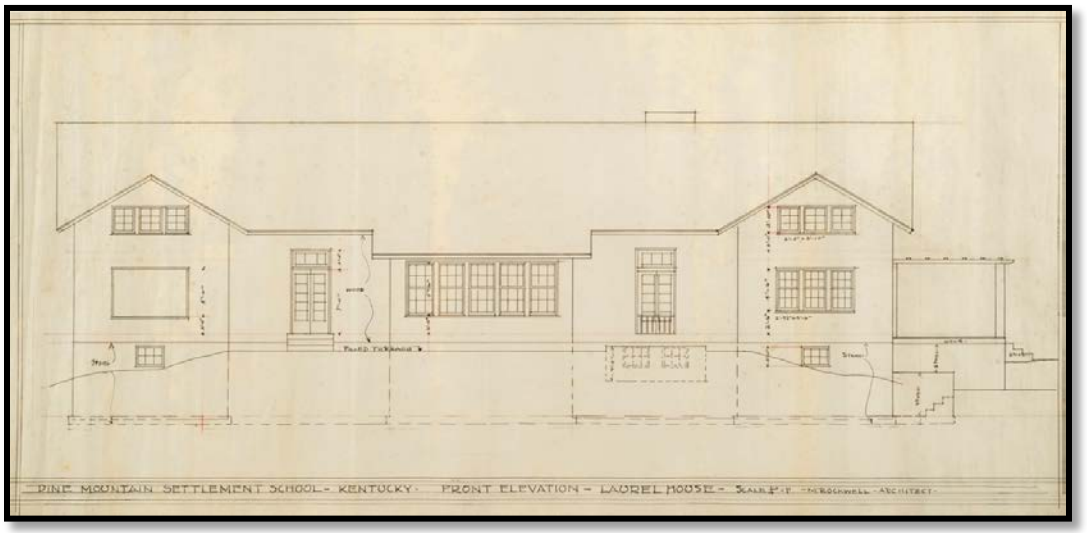

Figure 5 **"**Laurel House Front Elevation, (LaurelHook_MSR7543)**,"** *Series: 10, Built Environment.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky.

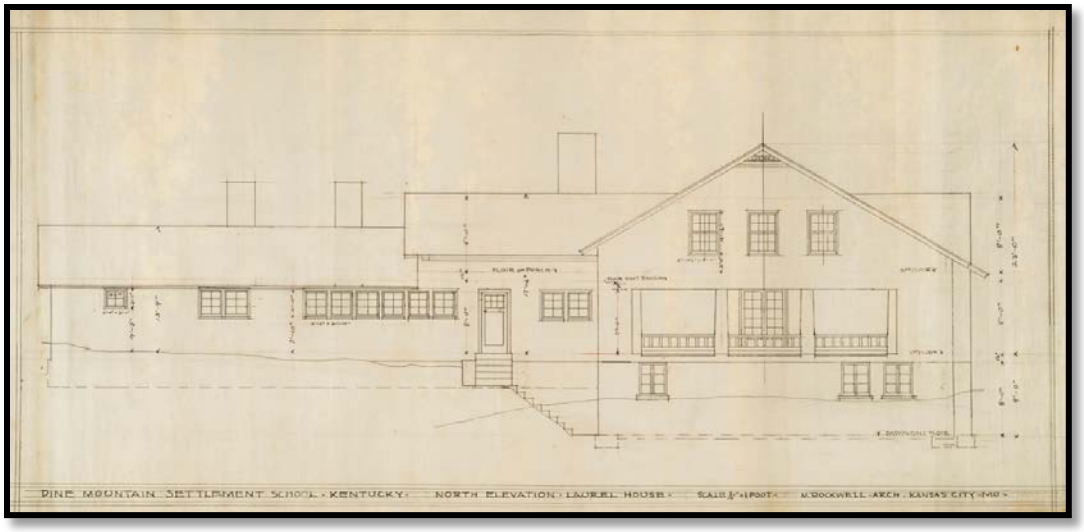

Figure 6 **"**Laurel House Side Elevation, (LaurelHook_MSR7534)**,"** *Series: 10, Built Environment.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky.

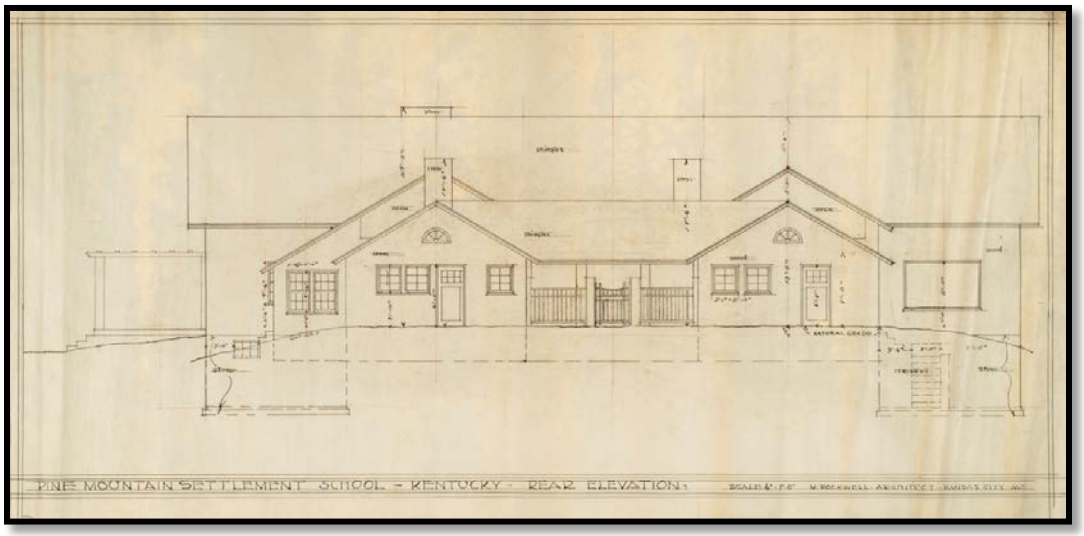

Figure 7 **"**Laurel House Rear Elevation, (LaurelHook_MSR7538)**,"** *Series: 10, Built Environment.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky.

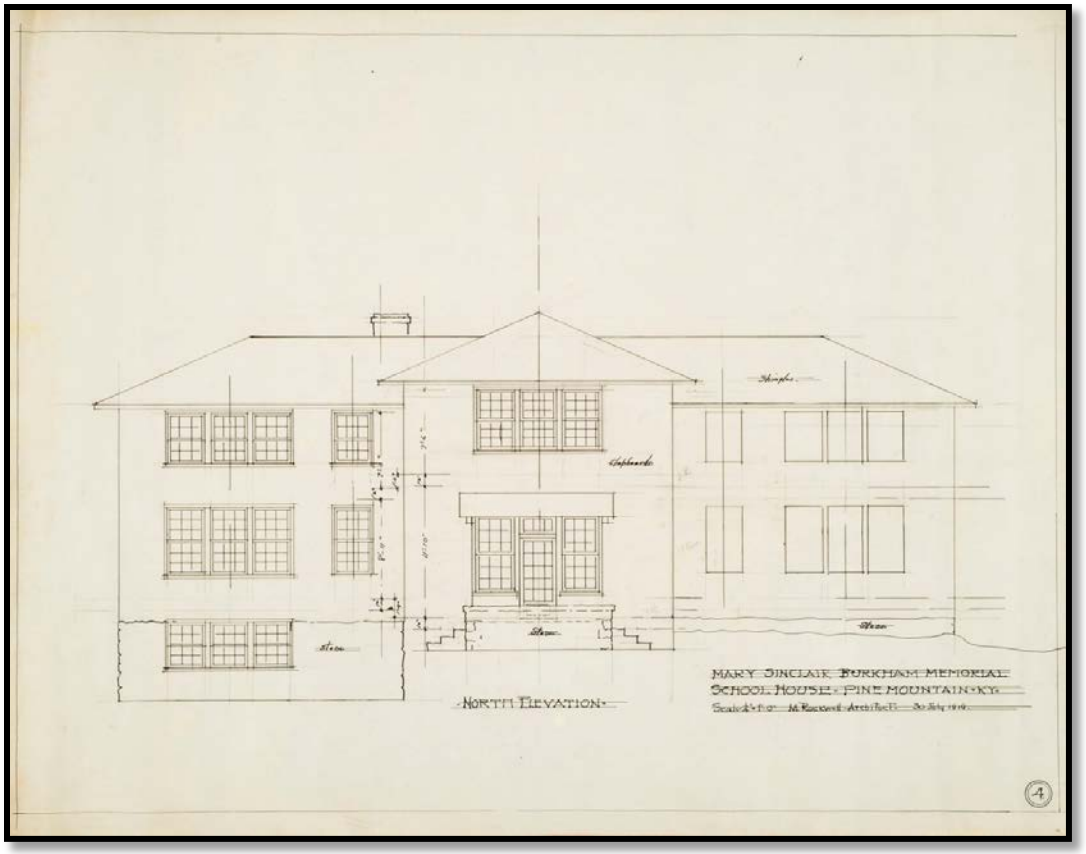

Figure 8 **"**Burkham School Front Elevation, (_MSR5228)**,"** *Series: 10, Built Environment.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky.

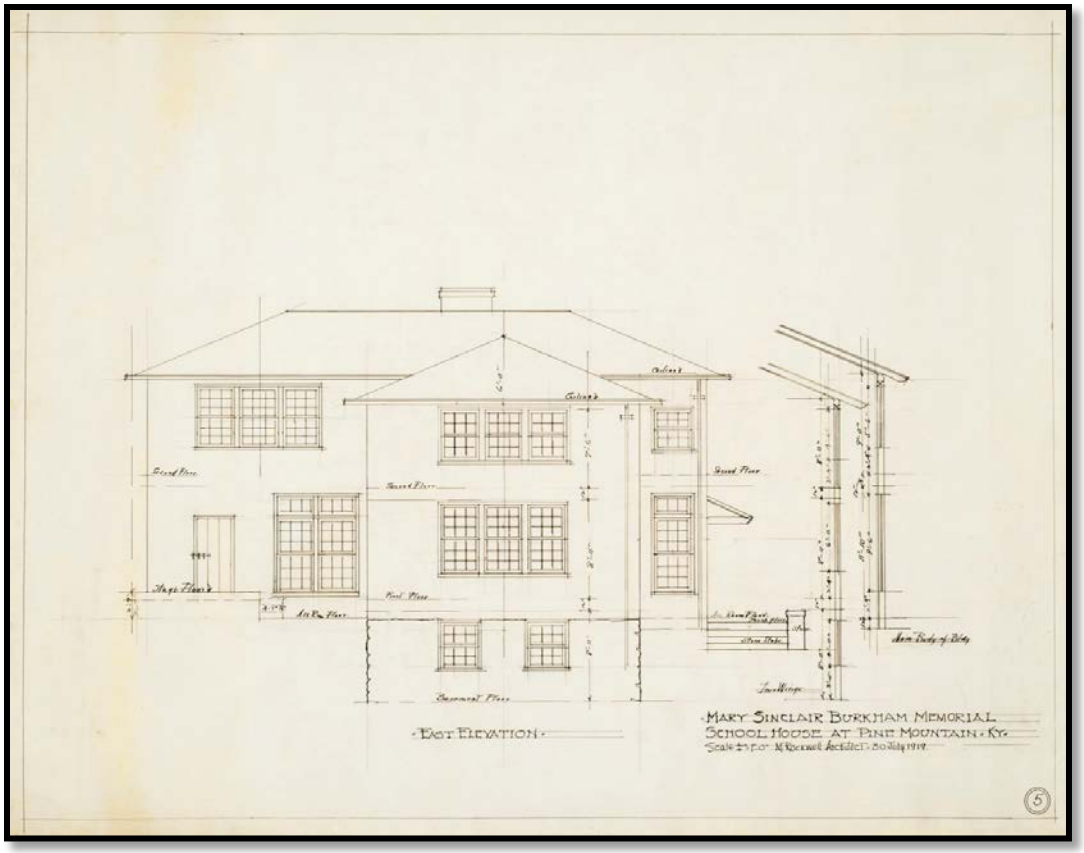

Figure 9 **"**Burkham School Side Elevation, (_MSR5237)**,"** *Series: 10, Built Environment.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky.

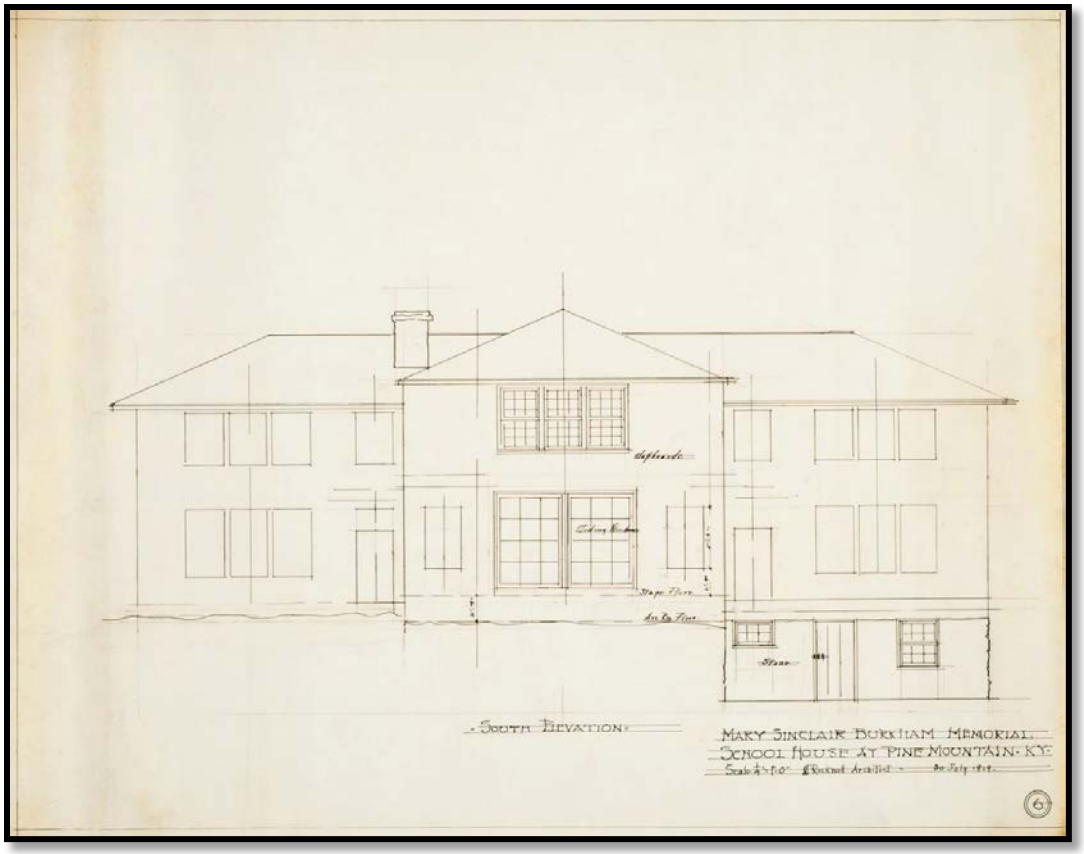

Figure 10 **"**Burkham School Rear Elevation, (_MSR5244)**,"** *Series: 10, Built Environment.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky.

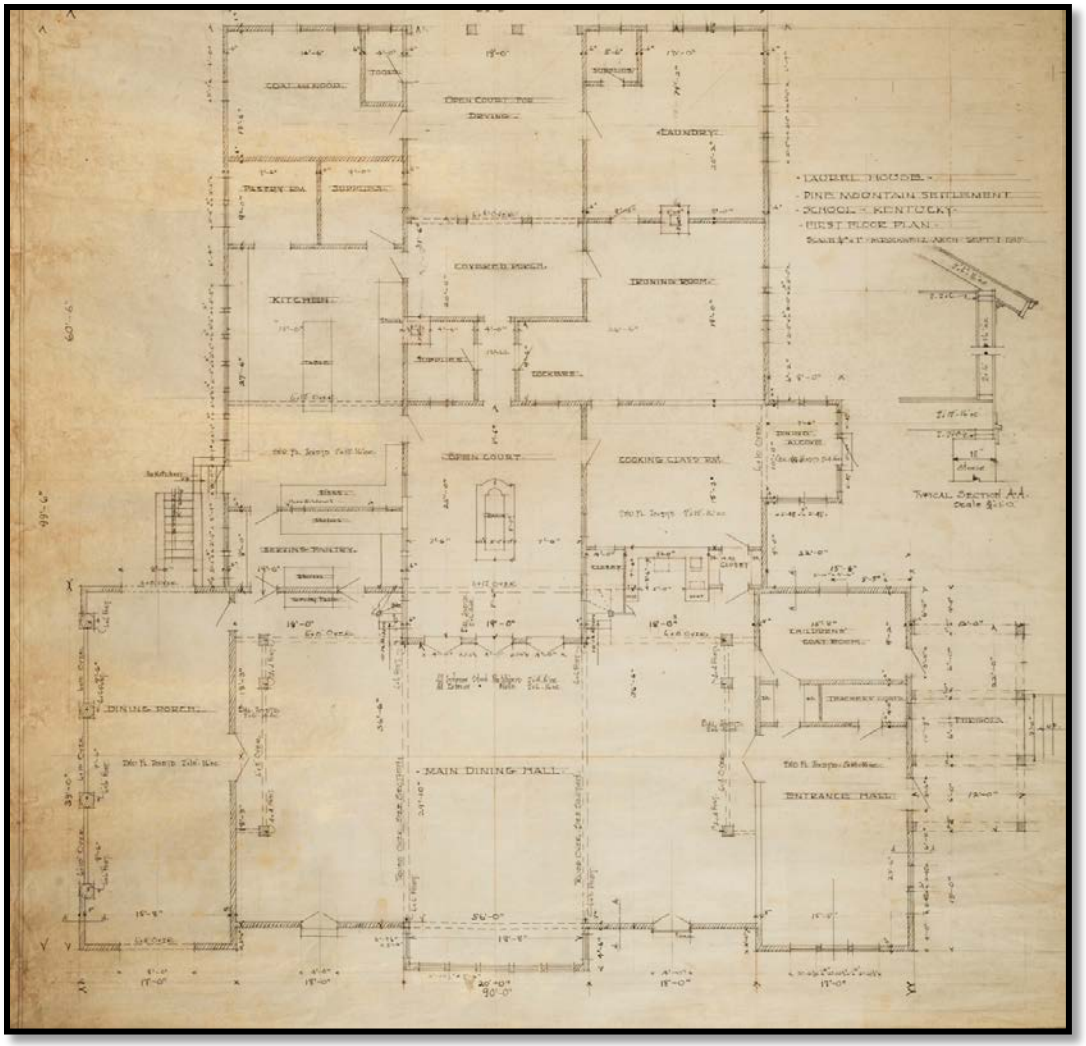

Figure 11 **"**Laurel House First Floor, (LaurelHook_MSR7531)**,"** *Series: 10, Built Environment.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky.

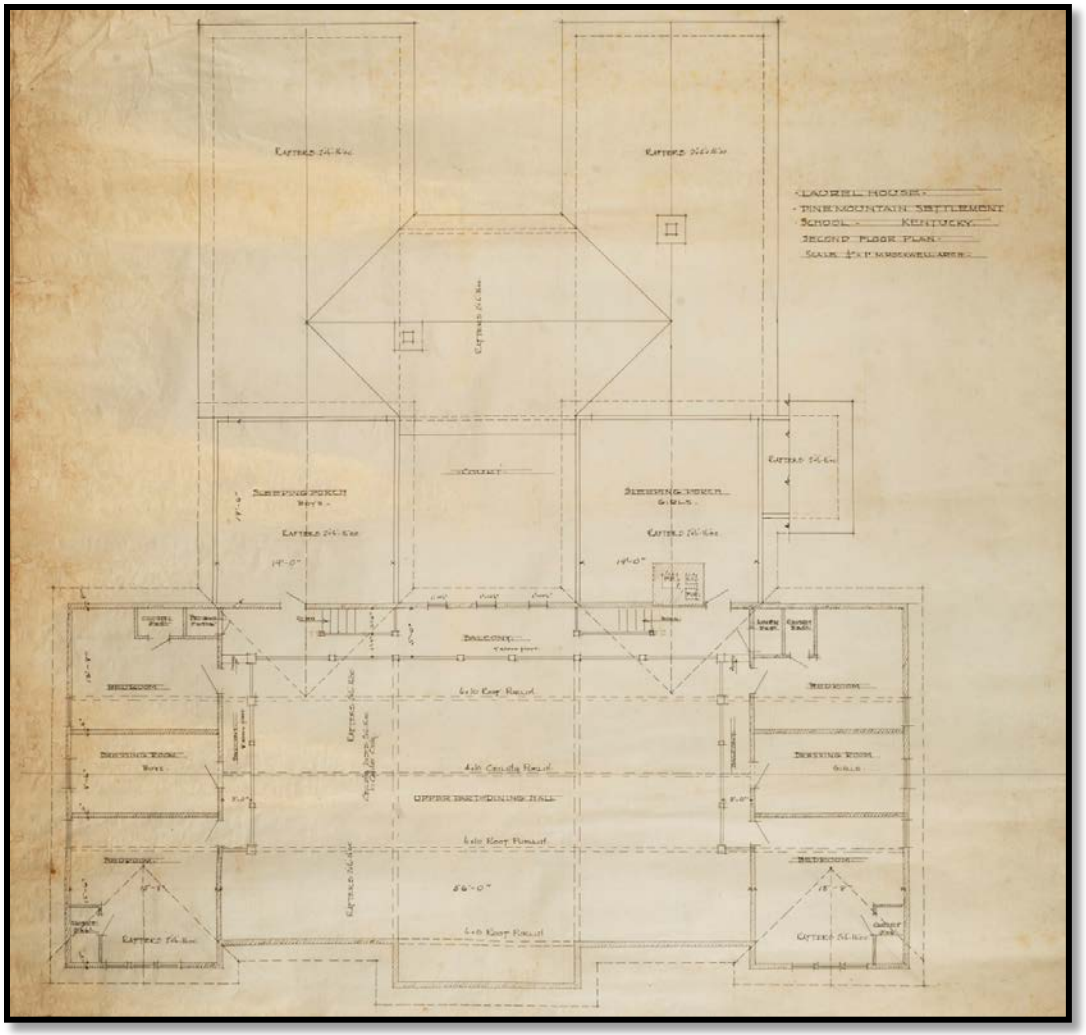

Figure 12 **"**Laurel House Second Floor, (LaurelHook_MSR7528)**,"** *Series: 10, Built Environment.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky.

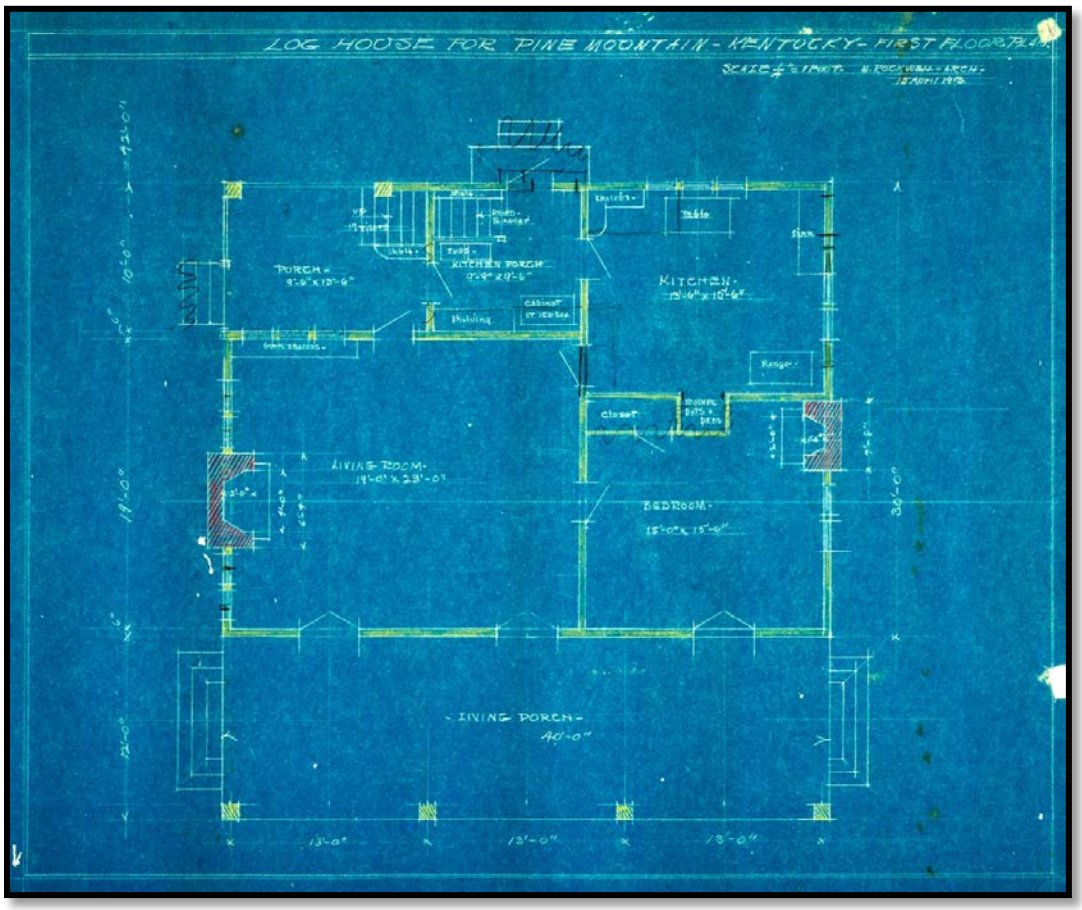

Figure 13 **"**Big Log First Floor, (Hook.15April91913_MSR5265)**,"** *Series: 10, Built Environment.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky.

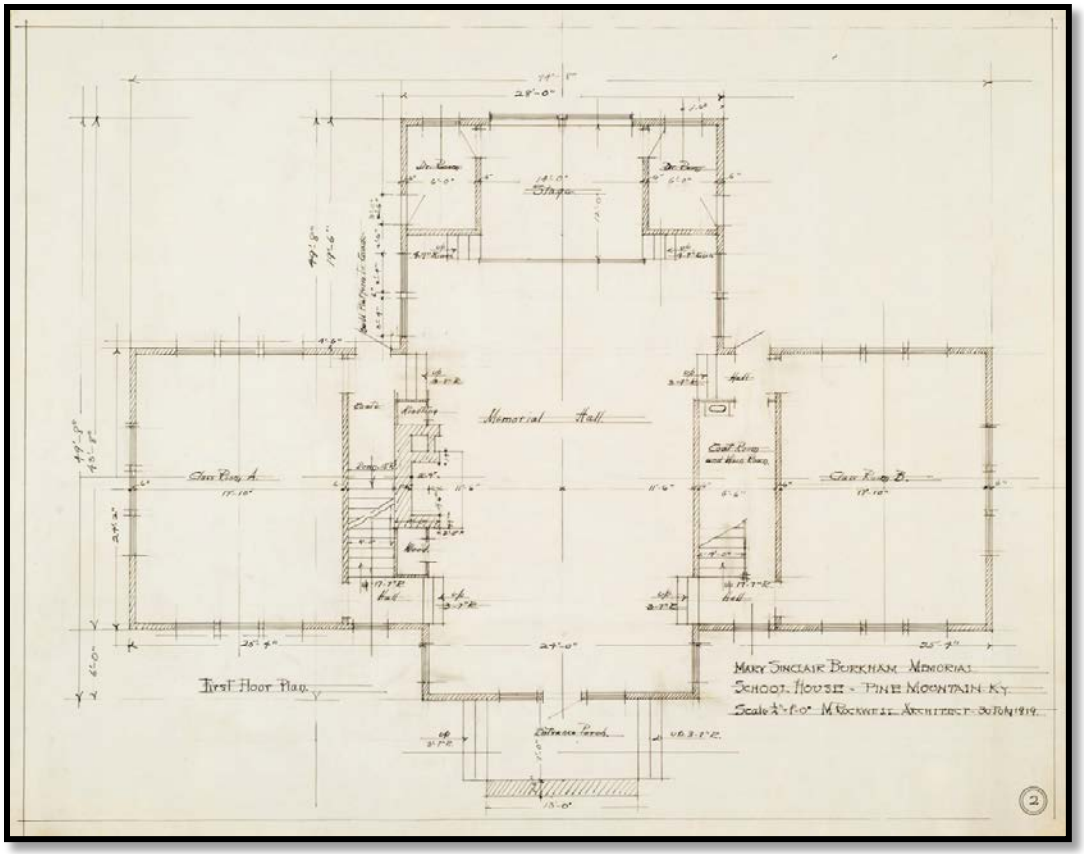

Figure 14 **"**Burkham School First Floor, (_MSR5233)**,"** *Series: 10, Built Environment.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky.

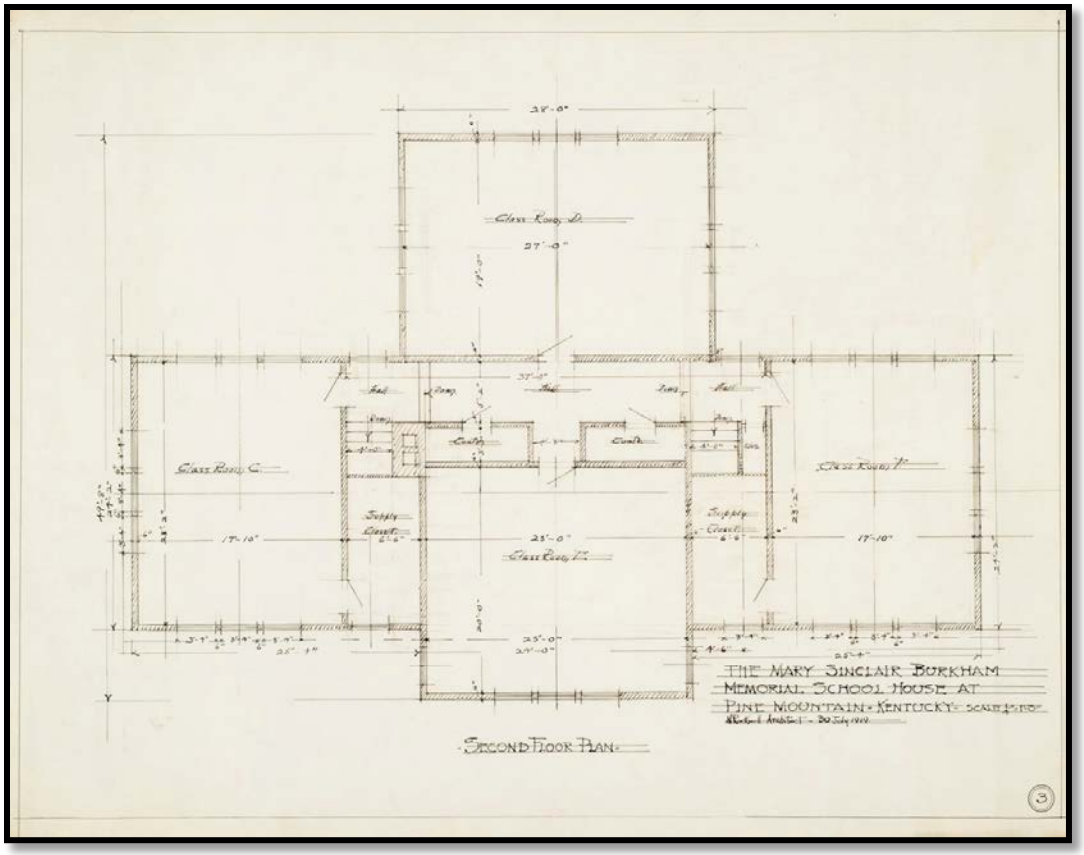

Figure 15 **"**Burkham School Second Floor, (_MSR5232)**,"** *Series: 10, Built Environment.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky.

Figure 16 “Girl’s Industrial. Interior view of weaving room, (II_6_swimming_draper_boys_261a),” *Series: 10, Built Environment.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky.

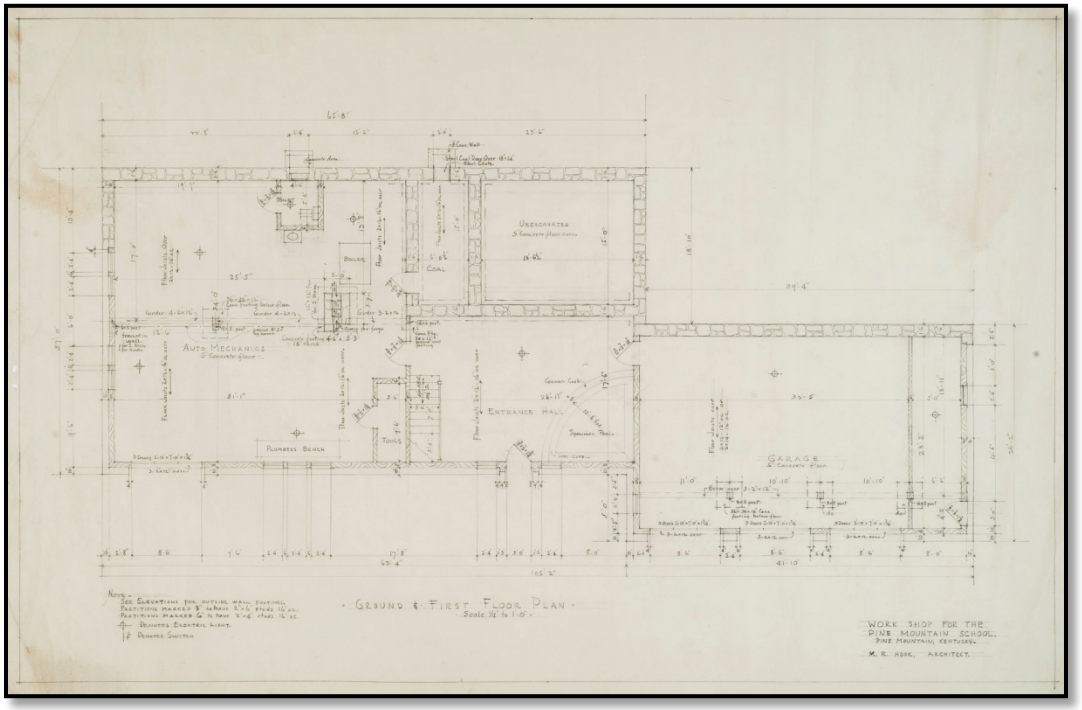

Figure 17 “Work Shop Ground and First Floor Plan, (_MSR5831_1),” *Series: 10, Built Environment.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky.

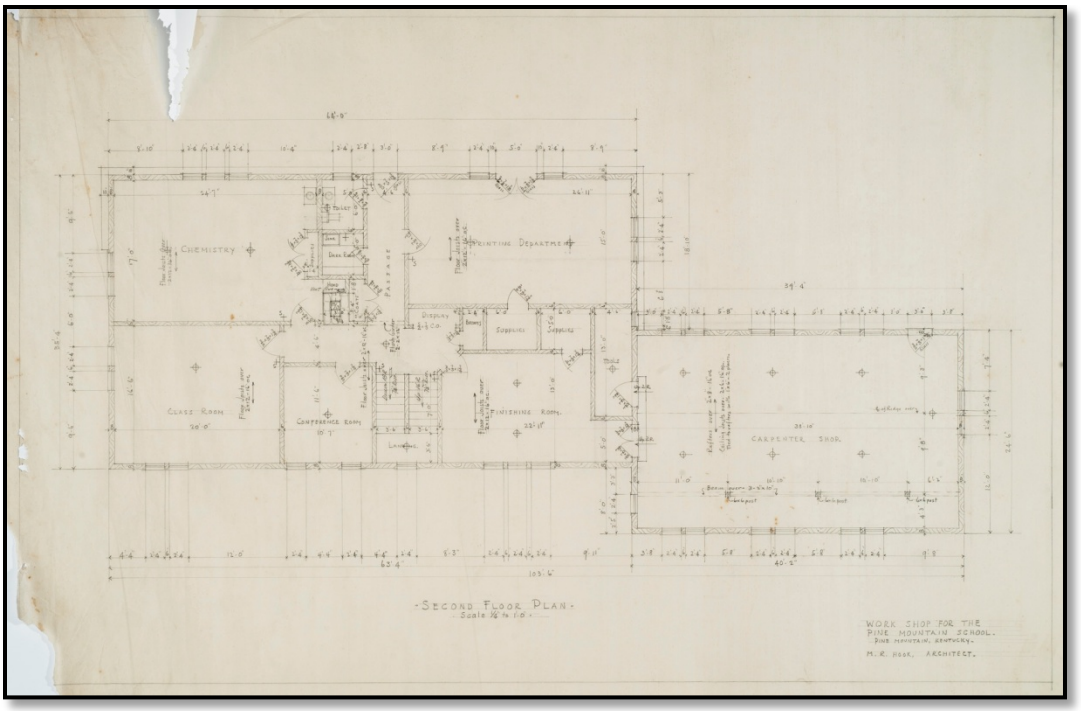

Figure 18 “Work Shop Second Floor Plan, (_MSR5838_1),” *Series: 10, Built Environment.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky.

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"Laurel House Rear Elevation, (LaurelHook_MSR7538)," *Series: 10, Built Environment.* Pine Mountain Settlement School Collections, Pine Mountain, Kentucky.

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